

THE WEST ARCHITECTS NEWSPAPER 06_07.06.2011

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SF BOARD OF SUPERVISORS APPROVES TWO MEGAPROJECTS ON THE BAY



The plan for Treasure Island.

COURTESY SOM

CHARGING AHEAD

In early June two of San Francisco's biggest redevelopment projects passed their final bureaucratic hurdles. In quick succession, the city's Board of Supervisors signed off on plans for the 150-acre Parkmerced, a neighborhood on its southwestern edge, and for the even larger Treasure Island, a

400-acre former military base situated two miles off the mainland near the Bay Bridge.

The time it took for the two megaprojects—with \$1.2 billion and \$1.5 billion budgets respectively—to wend their way through the approval process differed considerably. For Parkmerced, with **continued on page 7**

LEGORRETA COLORS IN SAN FRANCISCO'S MISSION BAY



COURTESY L + L/SALESFORCE.COM

HOT PINK

Move over, Painted Ladies, here comes Ricardo Legorreta's new campus for tech company Salesforce.com in Mission Bay, sporting terracotta, purple, and pink hues. If all goes to plan, the 14-acre campus will provide a serious jolt to the neighborhood, shaking it from its current sensibility of sterile office buildings and biotech labs. Released for public comment in mid June, the conceptual designs show the architect's signature use of bright colors and strong geometric forms for both a corporate campus and a new public space for the neighborhood.

"We really wanted to create something fun to look at and not **continued on page 4**



COURTESY SNØHETTA/SFMOMA

SNØHETTA UNVEILS SCALE-ABLE ADDITION TO SFMOMA

Climb Every Terrace

The conceptual design for San Francisco's most prominent new architectural project, the expansion of SFMOMA by Snøhetta, was revealed by the architects on May 25. The 225,000-square-foot \$250 million addition is a simple rectangular form that will peer out like a mountainous landscape behind the boxy Mario Botta-designed museum.

The 1995 Botta building's façade on Third Street, the primary entrance, will remain untouched, with the Snøhetta addition layered between its iconic striped oculus tower and the Gothic grandeur of the Timothy Pflueger **continued on page 9**

In spite of restoration, Antelope Valley Indian Museum set to close.



STEPHEN SCHAFER

70 STATE PARKS TO CLOSE UNDER CALIFORNIA'S BUDGET AUSTERITY

NO PICNIC

The Antelope Valley Indian Museum, located on top of a rocky butte outside of Lancaster, California, is not easy to find, but it's worth the trip. Thanks to a recent rehabilitation by the Los Angeles office of Page & Turnbull Architects with Wiss Janney Elstner Associates, it deserves to remain one of the most magnetic museums on the West Coast for years to come. Instead, because of a severe state funding shortfall, it is about to be closed in spite of \$1.3 million just spent on its renovation. And it's just one of many sites: barring a budgetary miracle, about 70 significant parks across the state will be closed by 2012.

Even the timing was lamentable. On May 12 the Antelope Valley Museum was awarded an **continued on page 9**

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CAN REDEVELOPMENT AGENCIES SAVE THEMSELVES?

CRA BABY!

At press time the passage of California's annual budget was imminent. If it were to pass as now composed, the budget would eliminate the state's Community Redevelopment Agencies (CRA) altogether. Governor Jerry Brown says their termination would save about \$1.7 billion and give needed funds directly to cities instead of to agencies, often deemed corrupt and inefficient.

In response, redevelopment agencies and sympathetic officials are making a last minute case for their existence by proposing significant reforms, including three bills that would render the agencies far more accountable.

continued on page 3

LAYER CAKE HOUSE WITH VIEWS.
SEE PAGE 6



BRUCE DANONTE



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FRESHER APPLE CAMPUS

It wasn't just tech news spreading like wildfire out of Silicon Valley in June, but advance word of Apple's new headquarters. Steve Jobs made a presentation to Cupertino's city council on June 7. What we know from the YouTube video—the company has remained mum on any further details, including the name of the architects (although Norman Foster is almost certainly the one)—is that there will be a single building in the shape of a perfect circle with a park in the center; that the building will be four stories tall with 3.1 million square feet of space; and that it will be set in 150 acres of tree-dotted landscape. “We’ve seen these office parks with lots of buildings, and they get pretty boring pretty fast. We’d like to do something better than that,” said Jobs to the council.

Despite the pictures and Jobs' enthusiasm for his “spaceship,” which will enclose 13,000 people behind ethereal expanses of curved glass, it was disappointing that there wasn't more to the concept than that. Sure, the building fit the Apple brand—if somewhat literally—and it might aspire to iconic status, but it fell very snugly into the traditional mold of the corporate campus, which is surprising considering the company's reputation for innovation. The benefits to the design that Jobs outlined—replacing surface parking lots with underground parking, and doubling the number of trees on the already tree-lined former Hewlett-Packard campus—seemed positive but not exactly revolutionary.

The corporate campus as large private estate that turns its back on its locality is a retrograde idea, whether it's an office park of generic concrete tilt-ups or a bespoke structure. In fact, it is that very self-segregation that other fast companies bursting at the seams—like Facebook, which recently held a charrette to brainstorm ways to connect its new campus and energize the neighboring area—are trying to avoid. When Cupertino council members asked Jobs how the local community would benefit, his response was essentially: We're not moving out of town, so you're lucky to have our tax revenues and wealthy employees.

It didn't help that Apple's plans were revealed at the same time that tech company Salesforce.com began talking about their new campus in San Francisco's Mission Bay. Its plans display an admirable interest in civic improvement. The 14-acre Legorreta + Legorreta complex includes a large public plaza with restaurant and café tenants instead of a corporate cafeteria. This is the kind of development encouraged by cities everywhere: a deliberate mix geared to creating vibrancy and community. In the 1980s, Levi's did it in San Francisco, when they hired Lawrence Halprin to create a public space at the center of their campus, and now Levi's Plaza is one of the city's best-loved parks.

A plaza like that wouldn't make much sense in Cupertino. First, Apple's business by nature is secretive; and second, the context isn't a dense, pedestrian-oriented city, but low-slung suburbs. On the other hand, one expects something a little more clever from Apple: a game changer that would reimagine the corporate campus in the way the iPhone and iPad changed personal computing.

Some sort of public gesture would show that Apple is smart enough to extend its coolness brand to a bigger scale. One obvious move would be to landscape its open space in an appropriately interesting modern way, and make it accessible to the public. Or why not think pie-in-the-sky and consider how to take advantage of its velodrome-shaped roof for some sort of public display? Or something that we who are not Steve Jobs can't even imagine. It is not Apple's job to be the place-maker for Silicon Valley. But for such a potent champion of good design, it's disappointing that it couldn't set its sights a little higher. **LYDIA LEE**

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CRA BABY continued from front page

“If there are problems, why is that a reason to end it? That's a reason to mend it,” said the California Redevelopment Association's executive director, John Shirey. “This is the state's only economic development program,” he added, noting that redevelopment contributes thousands of jobs and thousands of dollars in tax revenue for the state.

Under the association's proposed alternative plan, local redevelopment agencies can voluntarily contribute up to 10 percent of their tax increment revenue streams to local school districts over the next ten years. The plan would raise \$900 million this year and more than \$2.7 billion over ten years, according to the association.

Proposed in the state senate, SB 450 would impose limits on allowable state redevelopment plans, like preventing cities from placing more than 25 percent of their

territory into a redevelopment zone. It would also, Shirey pointed out, force agencies to show that they are using land for redevelopment and not just holding on to it.

Further, SB 286 would impose restrictions on how redevelopment agencies identify communities that need improvement and what kind of improvements are allowed, requiring agencies to spend money on state priorities like brownfields and job creation; an auditor to review all agencies' statements of indebtedness; and metrics for measuring agencies' output and activities.

While the AIA California Council has not taken a stance on these and other pro-redevelopment bills, it has sided sharply in favor of redevelopment and reform. “Of course abuse and poor decisions have happened. Let's stop using money for golf courses. Let's have a real definition of blight,” said Mark Christian, AIACC's director

of legislative affairs.

Bur reform proposals have failed to sway Governor Brown at a time when public services are being slashed. In response to concerns that struggling neighborhoods would be left in the lurch without the CRA, Governor Brown's spokesperson Evan Westrup said, “I think redevelopment agencies have strayed far beyond their intended mission to address blighted areas.”

Shirey counters that the removal of redevelopment agencies is illegal under the state constitution and said that if it moves forward agencies planned to file lawsuits challenging the “hokey legislation.”

“We're confident that this proposal is legally sound,” answered Westrup. “Filing lawsuits and pursuing legal distractions won't get us any closer to solving our massive budget deficit.”

SAM LUBELL



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JIM SIMMONS

Rios Clementi Hale Studios seems to be building a small empire at the north end of Larchmont Boulevard in Los Angeles. Out of the bones of what was once a “hideous” development, said firm partner Julie Smith-Clementi, the firm has designed a very modern mixed-use complex at 639 N. Larchmont that includes the firm’s offices, a store for its notNeutral home furnishings line, and a salon. The most recent addition is Café Gratitude, a Bay Area-based café that has opened its first So Cal location on the first floor.

The firm’s design for the L-shaped café manages to merge the building’s very modern feel (highlighted by large water-jet cut aluminum screens) with the vegan café’s decidedly crunchier sensibility. “We took their aesthetic and streamlined and simplified it,” said Smith-Clementi.

Handmade concrete tile floors with organic patterning and a vertical picket fence made of tropical wood contrast with steel fittings and structure, and large expanses of glass. Tying it all together is a large white tongue-and-groove wood structure above the bar that acts as the centerpiece. The mix is still eclectic, like Gratitude’s original stores, but edited. Who says urban modernists and farm-friendly vegans can’t coexist? **SL**

DUDE, WHERE’S MY CURBED?

What the...? On June 21 we tried to log on for our usual fix of real estate and architecture from the blog **Curbed LA**, but the site was down. Must be a little bug, right? Wrong. This was no bug. As it turns out, the **FBI** shut down the server as part of a raid on the infamous (and perhaps now defunct) hacker group Lulz Security, which apparently shared the same servers as Curbed. Curbed wasn’t targeted in the raid, but maybe they should think about with whom their zeros and ones keep company. As for its overworked writers, several were seen partying it up on their self-proclaimed “snow day.” ‘Shut down by the FBI’ is so much cooler than the “delivery was a no-show.”

OVER THE EDGE

For years we’ve been tracking U2 Guitarist **The Edge** and his attempt to build a development of “eco-friendly” but humongous houses in Malibu. Well, it looks like the project, as one might guess, is beyond the edge of reason. The California Coastal Commission voted in June to reject the 156-acre project, citing damage to native vegetation and habitats, among other things. The plan called for the houses to use solar panels, rainwater recycling, and electric vehicle charging, but with the main house set to measure over 12,000 square feet, how green could they be? “In 38 years of this commission’s existence, this is one of the three worst projects that I’ve seen in terms of environmental devastation,” **Peter Douglas**, the agency’s executive director, told the *LA Times* after the vote. Looks like the Edge didn’t cut it.

TIMES IN AND OUT

Following the June announcement of the imminent departure of *New York Times* critic **Nicolai Ouroussoff**, the architecture world’s gossip machine has gone into high gear trying to guess who could replace him. Now we hear through multiple sources that the *Times*’ first—and cheapest—choice may be their very own former art critic **Michael Kimmelman**, who may have been gearing up for the position with recent pieces about **David Chipperfield** and **Peter Zumthor**.

SHORT CUT TO CHINA

No confirmation from the Dean’s office, but we hear through the grapevine that USC dean **Qingyun Ma** has invited several LA firms to design residences for a development in the beautiful Jinhai Lake district near Beijing. Details have not yet emerged, but the sponsor is supposedly Ma’s buddy “**Mr. Lee**,” an extremely rich Chinese patron. More to come as we can find it...

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COURTESY LEGORRETA + LEGORRETA/SALESFORCE.COM

HOT PINK continued from front page another big glass tower,” said Bruce Francis, vice president of corporate strategy at Salesforce.com.

The site, which spans three blocks of the neighborhood’s main thoroughfare, Third Street, will include 2 million square feet of buildings. An open plaza—complete with a Times Square-like video screen—will link Third Street to a bay-front park, under development by the city, establishing a view corridor and connection to

the waterfront.

In addition to the bold colors, lively architectural elements include pink and purple campaniles at either end of the plaza as well as a giant four-story mesh cone and a reflective sphere that will serve as rendezvous markers.

The company has set a goal of LEED Platinum for all buildings and plans to incorporate vertical wind turbines, water recycling, and atriums for natural lighting. One item the company

is not planning to include, contrary to the practice of many other tech companies, is a corporate cafeteria. And that’s intentional, too. “It will be great to get people out into the community,” said Francis.

The city’s redevelopment agency is overseeing the project, and if the agency and the city approve the plans, construction on the first building is expected to begin by mid-2012.

LL



COURTESY EAST LOS ANGELES COLLEGE

ARQUITECTONICA DOES EAST LA

A CONTEMPORARY QUADRANGLE

East LA, usually off the city's cultural radar, gets back on the map with the opening of East Los Angeles College's new \$65-million, 160,000-square-foot Performing and Fine Arts Complex designed by Miami-based Arquitectonica. The project is the second largest in the LA Community College District's \$6 billion Sustainable Building Program, which includes 85 new structures and more than 500 total projects. The program came under fire for corruption and mismanagement this spring, leading to the firing

of its director, Larry Eisenberg. But controversy notwithstanding, it has produced some impressive architecture.

Situated on the southeast corner of the campus, Arquitectonica's three-building complex includes two L-shaped buildings separated by a diagonal path, anchored by the four-story 40,000-square-foot Vincent Price Art Museum (VPAM) on the southeast tip. The buildings were funded by Measure A/AA bonds.

While the ELAC campus mostly consists of aging World

War II-era buildings and bungalows, the contemporary complex takes its cue from more organic forms. "They're almost like rocks, like outcroppings that came out of the hill," said Bernardo Fort-Brescia, principal at Arquitectonica.

Each chiseled, steel-braced structure has a gently sloping angular roof, sharp upward cutouts for windows, and a large curtain wall of glazing that allows passersby a glimpse into its inner activities. While the exteriors share the same architectural DNA, the interior walls of each building are colored yellow, red, or blue according to discipline. The gesture helps with wayfinding and adds vibrancy and warmth to otherwise imposing gray exteriors.

The abstract forms of the buildings are also flexible enough to adjust to each department's requirements. The sloping roof surfaces of the 77,000-square-foot Dance, Music, and Visual Arts Building and the 42,000-square-foot Theater Arts Building deftly disguise the fly towers of the stages within, while the well-placed windows of the VPAM allow a generous amount of sunlight to enter without affecting the artwork inside.

CARREN JAO

OPINION MIXED ON DISSOLUTION OF SAN DIEGO'S PLANNING DEPT

Down with the Plan?

San Diego Mayor Jerry Sanders' decision to fold the city's planning department into the city's department of development services looks risky at best, according to seasoned San Diego design and planning professionals. First announced in January, the merger was approved by the city council in June and took effect on July 1.

Until now the city's pro-active planning model has been similar to models used in Boston, Seattle, San Antonio, Austin, and Portland—all cities recognized for effective planning and high-quality urban development. San Diego won awards from the American Planning Association and the Urban Land Institute for its 2008 overhaul of the city's general plan. But in his state of the city address in January, Mayor Sanders claimed that merging planning with development services would "save as much as \$1 billion by eliminating duplication."

Bill Anderson, who was the city's Planning Director before resigning in May, sees pros and cons in the new arrangement. "We will benefit by having California Environmental Quality Act issues tied more to development. Also, with the staff for land development code under development services instead of in a separate planning department, things may be more efficient," he said. However, Anderson cautioned, "Now planning becomes a more conventional regulatory process, rather than a pro-active community planning and development department."

Currently a principal and vice president at AECOM, Anderson left his position with the city largely because of the impending merger.

"At first glance, the re-organization seems like a bad idea," said local architect Teddy Cruz, who works on both sides of the Mexican border. "What we need is the opposite: more power for planning to operate experimentally and be more agile in implementing planning processes. San Diego has already perpetuated the same urban equations—big malls, privatization and homogenization of the environment."

"The thing about development services is that they are customer focused, that's their mission. But planning had a long term vision and role, and the concern is how the long-term vision works when customer service is a priority," added San Diego architect Eric Naslund, who chairs the city's planning commission. By "vision" Naslund says he is thinking of things like protecting natural and historical resources, and having a strong influence on urban design.

Under San Diego's new model, Development Services Director Kelly Broughton assumes Anderson's former responsibilities. Broughton is highly regarded by many planners. Anderson says Broughton is capable of implementing the 2008 general plan, which includes important community plan updates. "His experience is more in regulation—he wrote the land development code—and permitting," Anderson said. "He has to change modes to think about implementation."

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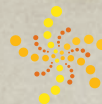
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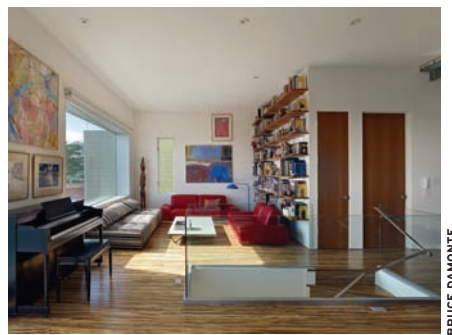


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BRUCE DAMONTE

A house overlooking Eureka Valley in San Francisco is a delicious Napoleon pastry of a layered building: There's a dramatic industrial-chic facade, a wood-lined Sea Ranch-style retreat on top, and some toothsome Victorian gingerbread in back.

For architect Craig Steely, whose firm tagline is "modern architecture in exotic places, exotic architecture in modern places," the major renovation of a house dating from the 1880s was a tightrope act. "The clients didn't want a really modern house or a painstakingly precise renovation," said Steely. "It's hard to have both new and old be really strong, and not have one nullify the other."

Once king of the hill, the original Victorian had been the lone house in the area, directly facing the San Francisco Bay. More houses and a road were built next to it, changing the south side of the house into the front. Over the years, a series of ramshackle additions—"weekend warrior projects," said Steely—

were tacked on to the street-facing side. Astonished by the panoramic vistas, now available only from the rooftop, the clients purchased the property with the goal of adding another level and quickly realized that they would need a major seismic upgrade.

But rather than take the motley lot down altogether, which would have been the more cost-effective approach, the clients—he's an artist, she's a filmmaker—were adamant that some of the historical structure be saved. Steely devised a strategy that would avoid tampering with the Victorian facade while providing necessary stability: a steel "exoskeleton" accompanied by a series of moment frames staggered through the completely reworked interiors.

The highly visible, four-story exoskeleton defines the facade. Made of galvanized I-beams that were bolted together onsite, it gives the house a major-construction-site grandeur. At first glance, the exterior

cladding looks like it could be corrugated metal, but on closer inspection, it reveals itself to be a jigsaw puzzle of wood strips, painted with one coat for a whitewashed effect. The client spent three weeks milling the redwood salvaged from the old additions into siding of five different widths to create a subtle but pleasing irregularity. "It's like a Louise Nevelson piece," said Steely. For contrast, the Victorian facade was painted Day-Glo chartreuse.

The penthouse studio on top is like a cabin in a field—but one that has been uprooted and transplanted to the top of a much larger residence. The 250-square-foot space has a ceiling and floor paneled in cedar with a band of windows continuing seamlessly across a round corner, opening up three sides to the view. The sunken design brings the rooftop landscaping up to eye level—the garden of native grasses and plants lies just below the bottom of the windows which are about three feet from the floor. Framing the view is the steel

exoskeleton, which forms an immense contemporary trellis. Instead of vines, it is draped with bifacial solar panels that collect light from above and below, while filtering the light entering the house.

Below the studio is the house proper: an open kitchen and dining and living rooms form an L around an enclosed wing, with two bedrooms and two bathrooms. The level below is divided between an office and a separate apartment that the clients are renting out. The studio is linked with the main living space through the round stairwell of a spiral staircase, but it also has a view into the kitchen through a large skylight.

While from within, the focus is on visual tiers from many vantage points and through various apertures, the house itself, with its striking steel trellis and balconies dramatically extending towards the horizon provides a welcome addition to the city's panorama. **LL**



CHARGING AHEAD continued from front page a single property owner, it only took three years. Treasure Island, a huge public/private partnership, had to satisfy a slew of regulatory agencies and took close to a decade. But both, according to Craig Hartman of SOM, the master planner on the two projects, are “about creating compact, walk-able neighborhoods.” Estimated build-out for the projects is 20 years but may take up to 30, depending on market conditions.

Parkmerced’s low-density suburban design, put together in the 1940s by the Metropolitan Life Insurance Company—which also built Park La Brea in Los Angeles and Stuyvesant Town in New York—will be updated with

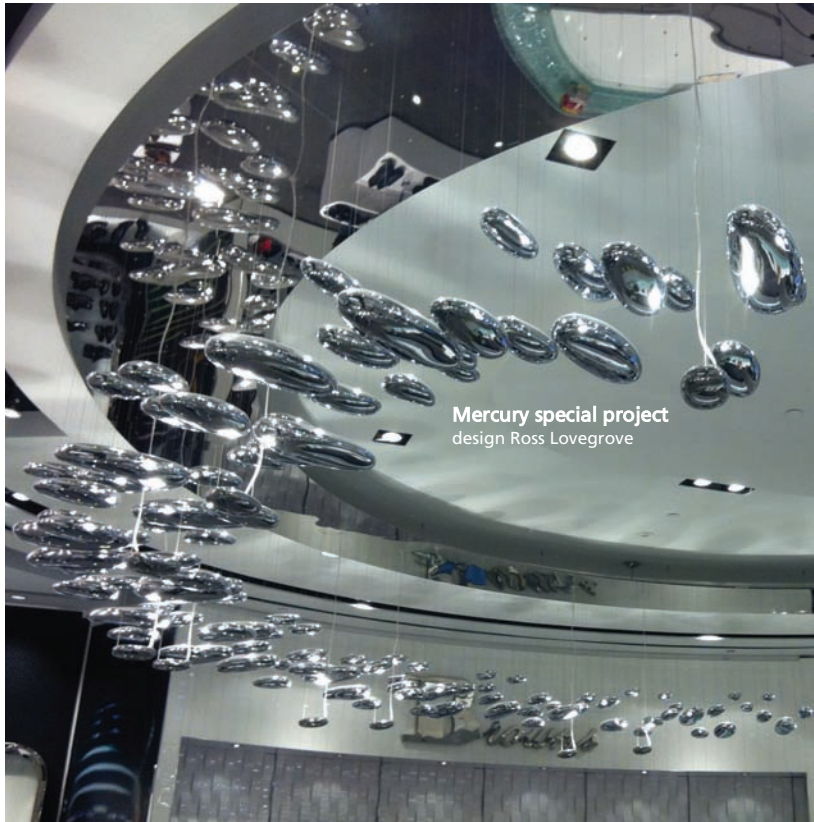
local retail, a MUNI stop, and a fine-grained network of streets and pedestrian pathways. Aging garden apartments—some 1,538 units of them—will be replaced with 7,200 units of new low and mid-rise buildings, while 1,683 units in 11 existing towers will be preserved. Landscapes by prominent mid-century landscape designer Thomas Church will be replaced, but garden courtyards and the radial layout will be preserved. The plan appears to protect the rent-controlled status of those displaced from garden apartments, but tenant activists, concerned about the plan’s enforcement, are preparing to file a suit and referendum by July 10 to halt the project.

COURTESY SOM

While SOM will be designing some of Parkmerced’s new buildings, other firms will be invited to join in. “We want to give the neighborhood that quality of authenticity, instead of the sameness that results when buildings are replicated and built all at one time,” said Hartman.

Treasure Island, with a mix of 8,000 lowrise and highrise housing units and a denser core made of mid-rise buildings and skyscrapers, will also involve multiple architecture firms since there are three developers: Lennar Urban, Wilson Meany Sullivan, and Kenwood Investments. The development covers less than 20 percent of the man-made island, which will have the majority of its land reserved for open space.

The first step, however, will be to stabilize the soil and raise the island’s grade. About half of the project’s funding was to come from the city’s redevelopment agency, but in light of its possible closure, the area has been recast as an Infrastructure Financing District (IFD), which allows the city to issue bonds to pay for it. **LL**



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COURTESY JAMES CORNER FIELD OPERATIONS

UNVEILED

SEATTLE WATERFRONT PARK

Once Seattle’s earthquake-damaged Alaskan Way Viaduct is torn down in 2016, there will be room for much needed public space. At that point James Corner Field Operations hopes to “re-center” the city along a linear park hugging a new multimodal boulevard no longer in the shadow of the double-decker highway.

James Corner presented his vision on May 19 in Seattle,

where he detailed plans for the 26-block target area between the Olympic Sculpture Park and Qwest Field. Through a series of dramatic folding planes—in sync with Weiss/Manfredi’s folded sculpture garden—and terraced platforms inspired by tide lines that negotiate Seattle’s steep topography, Corner’s plan will draw visitors out onto piers designed around nodes of activity that maximize views of the surrounding Elliott Bay and city.

As much of an obstacle as the Alaskan Way was, “the viaduct did offer elevated

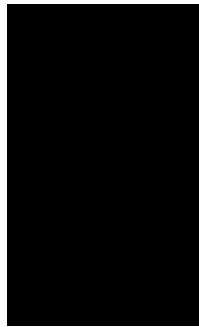
views of the surrounding landscape,” said Tatiana Chouluka, associate partner at Field Operations. “The folds allow you to maintain this high vantage point.” Among these folds are the Overlook, which spans the new boulevard, and the Belltown Balcony, a cantilevered platform with views of the bay. “We conceived of the folds as landforms tumbling down the hill,” she said. Together, the folds and tide lines break the larger park into more intimate spaces.

“Seattle’s waterfront has moved over time, not just from tides but also from development,” said Chouluka. By rebuilding the seawall and redefining the shore once again, these tide lines help establish a restored habitat that will filter rainwater from the city.

In the end, the park reflects the culture of Seattle, said Chouluka. “We didn’t want to just import a museum or a lawn. The design will be unique to the city.”

BRANDEN KLAYKO

Architect: James Corner
Field Operations
Client: Seattle Department of
Transportation
Completion: 2019

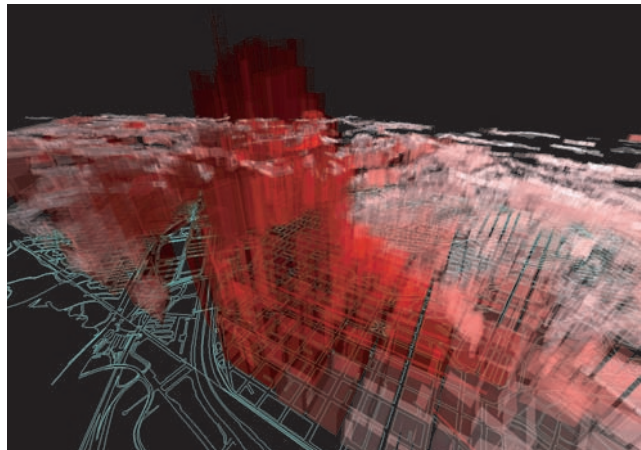


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Peter Zellner Benjamin Bratton Mike Davis Michael Bell Tito Alegria		



One of the best luxury apartment buildings built in Manhattan in recent years is also quite small. HL23, designed by Los Angeles-based Neil Denari, achieves more with a tiny lot and small overall square footage than Jean Nouvel nearby in Chelsea or Frank Gehry in his play for prominence on the skyline at Spruce Street in Lower Manhattan.

Nouvel, on a site next to a women's jail along an inhospitable stretch of the West Side Highway, and Gehry, building on a generic base in a warren of congested downtown streets, both overcompensate for the poor sites of their file-cabinets for the super-rich with elaborate, even fussy, facades: Nouvel with layers and piles of windows and empty frames, and Gehry with folds and waves of metal. Both buildings appear to run out of steam on their flat "rear" facades (though both are so tall that they are seen in the round above their bases), revealing a shallow

facadism.

At HL23, Denari, guided by the savvy developer Alf Naman, was able to capitalize on his tiny site—3,900 square feet—rearing up alongside the High Line. The building bulges out over the old elevated freight tracks, so that inside, through the floor to ceiling windows, residents of the lower floors will be able to see every button on the crowds promenading below. What Pierre Koenig captured of LA's expansive, auto-centric urbanism in his Case Study House Number 22, Denari does for Manhattan's thrilling throngs of pedestrians. Many have written about New Yorkers' increasing willingness to put their lives on display in glass walled apartments (privacy appears to be the first casualty of the digital age), but the fascination of people watching on the High Line harkens back at least to 19th century Parisian café culture. Turn your rattan chair to the street and the

action will entertain you for hours on end.

The effect evaporates even a few floors up, and those in the more expensive higher units will enjoy more privacy but will have more conventional views and quarters. Layouts include tasteful kitchens, well-proportioned rooms, super-luxe bathrooms each covered in distinctively veined marble, and a view of the High Line that reveals its tiny, ribbon-like pathway through the neighborhood. The penthouse features a glass box with three sides of floor to ceiling window walls opening out onto a wraparound balcony, surely one of the best trophy party rooms in the city. Most New Yorkers will never see beyond the picture window vignettes visible on the exterior, but no matter. The building has plenty to offer the passerby.

Much of its visual interest comes from the structural tension in holding up that bulge, tension Denari dramatizes by putting

the diagonal bracing just behind the exterior glass. In his bow to facadism, he underscores the bracing with a white ceramic frit on the glazing. The shadow frit is a bit of a cheat, but it is an effective trick, making the building appear softer and more fluid, with curved joints rather than angled ones. The frit also begs the question, is Denari's vision one of an evolved modernist, using structure and technology to achieve a high level of function and maximize sellable space, or is he a digital formalist pushing the limits of the buildable and expanding the visual language of design? At HL23, the architect appears to have it both ways, rendering these concerns beside the point.

The curves are echoed on the east side of the building, which is clad in metal panels with a subtle raised ripple. These curves are more than decorative. They prevent the panels from appearing bowed or pocked like so many of their

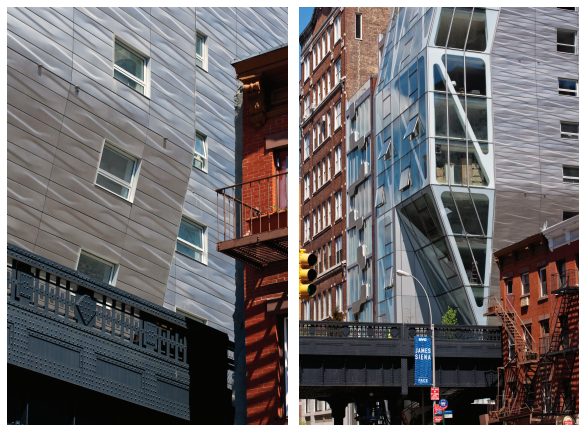
contemporaries, including an unfortunate imitator by Delle Valle Bernheimer a couple of blocks up and also on the High Line, where the dotted panels look dented and dirty.

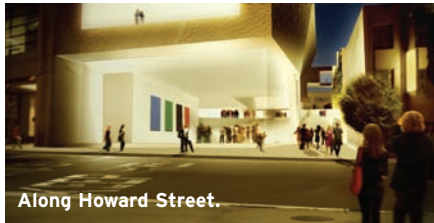
Denari's muscular little building is formally dynamic without feeling frivolous. Architect and developer have managed to add something unique to the crowded luxury market and to Manhattan's delightfully jumbled streets. For those of us strolling by on the newly opened second phase of the High Line—so tightly

Clockwise from top left: Neil Denari's HL23 rises over a newly completed section of the High Line at 23rd Street in Manhattan; the south-facing facade; the lower units are within a stone's throw of the park; the metal facade is textured.

woven into the fabric of the far West Side—it's a building to puzzle over, and a delight to voyeurs and architecture lovers alike.

ALAN G. BRAKE





Along Howard Street.

COURTESY SNOHETTA/SFMOMA

CLIMB EVERY TERRACE continued from front page Pacific Telephone Building to the east. A concave scoop-out along the top edge will give the structure a curved appearance, and a ramping terrace will allow visitors to literally climb the upper levels of the building. The Norwegian-American architects, known for geological gestures, explored the idea to great effect at their Oslo Opera House, where visitors can walk from the ground level to the roof of the building.

"We wanted to provide something to the city that isn't limited to the contents inside the building...the museum shouldn't be purely seen as an educational experience, but a social experience as well," said Snøhetta principal Craig Dykers.

There had been particular curiosity about how the structure might open up—or close off—the museum to its surroundings. Hemmed in as it is by buildings, the plan tries to make the most out of its long back façade, adding a secondary entrance on the opposite side of the museum.

The firm won the commission last July in a close contest, it is said, with Diller, Scofidio + Renfro of New York. It spent the intervening time developing the building's program and financial model, with work on the conceptual design beginning only four months ago.

"With the client, we moved forward together to understand the needs of the institution before we let the computer models roll, as they say," said Dykers.

The building's administrative wing will be remodeled into gallery space and incorporated into the Snøhetta addition, and new administrative offices will be located on the top two levels of the new building, with five levels of galleries beneath.

The addition's primary street presence will be at its south flank on Howard, where a double-height glass-walled gallery will give SFMOMA a truly public-facing space to display art. The south entrance will be accessible from Howard down a new passageway dignified with a raised promenade arching over a car tunnel. By bringing attention to the mid-block, the architects hope to energize the alleyways and side streets in this area. "It's an invisible site that's being brought to life," said Dykers.

Currently, the architects are weighing various masonry-type options for the facade, including a concrete from Finland etched in a pattern of dots revealing the stone aggregate beneath the surface. However, with so many vantage points to see and be seen—including the terraces along the building and perhaps even on the roof as well as the elevated entrance—the visitors themselves will do much to enliven the exterior of the museum. Gallery spaces have yet to be worked out.

With schematic designs due to be complete by November, construction is anticipated to start at the end of 2013 and finish by 2015. The capital campaign for the project has raised \$150 million to date, a little more than half the funds required. **LL**

The Indian Museum sits on a rocky butte.



STEPHEN SCHAFER

NO PICNIC continued from front page

LA Conservancy Preservation Award, but the next day, the parks department announced that it and other sites had been singled out for closure.

"The closure wastes the team's effort. It makes you want to beat your head against a stone," said Page & Turnbull principal John Lesak. "It's a squandering of a lot of investment and man hours," said Adrian Scott Fine, the LA Conservancy's Director of Advocacy.

The museum was built in 1928 by eccentric LA set designer Howard Arden Edwards. Its strange but beautiful exterior resembles a Bavarian chalet covered with Native American-inspired hand-painted cladding. Its interior uses the site's granite boulder outcroppings as floors and parts of walls. Joshua Tree logs serve as posts. Its extensive collection includes hundreds of hand-made artifacts from both local tribes and tribes of the Southwest.

Designed using makeshift construction techniques, the complex had severe temperature problems and was in danger of falling apart until Page & Turnbull and Wiss Janney Elstner's rehab. In order to preserve its layout and interior, stabilization of the roof

and walls was carried out largely with a cable stay system that at several points was driven straight into surrounding rocks. Insulation differs from room to room but includes tapered insulation, plywood sheathing, and insulation blown straight into walls. Heating and cooling is through a geothermal well system that taps far below ground, keeping noise and physical disruption to a minimum.

The project took ten years to complete due to budget issues. It re-opened last fall but is now likely to be closed for at least two more years. According to the Department of Parks and Recreation the closures of the 70 sites will save the state \$11 million this year and \$22 million the following year. The final state budget could be passed this month.

"Unless we find partners to help us operate these parks or find other funding," said State Parks spokesperson Roy Stearns, "this is going to be a done deal." Stearns says the parks would start closing by early 2012 and be completely closed by July 2012 for as long as two to five years or longer.

Several other recently renovated structures will also close including the 1877 Leland Stanford Mansion (also renovated by Page & Turnbull) in Sacramento and the tourist-favorite Point Cabrillo Light Station, near Mendocino, which won the Governor's Historic Preservation Award in 2007.

Parks closing are determined by a formula that includes cost to close versus incoming revenue said Stearns. But closures cost the state more in the long term. "When the sites don't get routine maintenance or proper care we see a great deal of deterioration," the Conservancy's Fine said. **SL**

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www.americanseating.com

2 SERIES 8000 PORSCHE DESIGN STUDIO FOR KUSCH+CO.

The Porsche and Kusch+Co. design studios have teamed up to create the new 8000 series of airport seating. With high-tech automotive styling evident in each variation, the line includes perforated metal seats designed to look like textile, along with matte wood veneers and high-grade upholstery options, all set in a chrome-plated aluminum frame. High-back seat shells and footstools and in-seat power ports are also available.
www.kusch.com

3 E 4000 SEDIA SYSTEMS

Designed for Sedia by Lucci & Orlandini and Lamm to increase capacity in auditoriums and lecture halls, the new E 4000 series features an automatic folding seat and flip-up or fixed writing surfaces. Rows can be installed in straight or curved configurations on flat, sloped, or tiered floors, with a compact 31½ inches of row spacing required, making it suitable for renovations and new rooms with a small footprint. Seats are available in beech, upholstery, and metal.
www.sediasystems.com

4 FOUR CAST HIGHTOWER

Hightower's Four Cast line includes a range of options that can transform it into task, bar height, and conference seating. Designed by Copenhagen-based design team Strand + Hvass, the seats have been stripped of bulky components and feature a V-shaped back designed for ergonomics and durability. The Line series has a base-linking option ideal for auditorium or classroom seating. Seats, as many as 40, can be stacked on a cart when not in use. Desk options are also available.
www.hightoweraccess.com

5 LEARN2 KI

KI's new line of mobile classroom furniture is designed for K-12 classroom environments. The rolling seat and surface meet a range of needs from solo study to traditional classrooms and group work. The movable tablet writing surface is adjustable to right- and left-handed users and students of all sizes. Base storage racks are accessible from both sides of the seat. The surface can also be swiveled to the chair back, allowing the seat to be used in a group seating arrangement.
www.ki.com

6 KOMPASS EOOS

Designed by Matteo Grassi, Kompass is a minimal auditorium seating system that folds into a slender leather box when not in use. The system's low profile—it is just over 35 inches in height—freed ample visual and physical space in any size of assembly rooms. When folded down, the lower seat's motion moves the backrest into position automatically. Leather dividers between seats double as armrests and rows can be expanded as needed or arranged in an arc by customizing the armrest angles.
www.eoos.com



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THE ARCHITECT'S NEWSPAPER JULY 6, 2011

The kids may be out of the classroom for the summer, but school design is definitely in session. **Lydia Lee** studies how public and private schools are investing in ultra high-performance buildings that provide better learning environments and teach by example.

In Seattle, a rainy day isn't typically cause for celebration. But for kids at the Bertschi School, a private elementary school completed in February in Seattle's North Capitol Hill neighborhood, it is. In their new science classroom, a glass-covered channel in the floor is a "river" that conveys water from the roof into an underground cistern. "We hear them say, 'I wish it was raining today, so I can see the river working,'" said Stacy Smedley of San Francisco's KMD Architects. The 1,400-square-foot standalone classroom was designed as a Living Building, a relatively new concept that requires net-zero-energy use and net-zero-water use, as well as the elimination of chemicals such as formaldehyde and PVC. And the curriculum—the kids

are charting their energy usage for a formal year-end audit—truly turns the building into a teaching tool.

Though small, the Bertschi School is an example of the next generation of sustainable school architecture. For many reasons, schools are the perfect place to push the envelope: They are the first institutional/civic buildings that young people encounter, and their designs can have both great symbolic import and real benefits. In the early nineties, studies showing that day-lighting had a substantial impact on student performance galvanized school design. Today, higher education is the leading market for LEED certification; for instance the University of California (UC) system, which now mandates LEED Silver for

all new buildings, has more than 60 LEED buildings across its ten campuses.

At the local level, school buildings can be focal points for communities interested in staving off global warming. "There are big drivers at the universities and think tanks, who can form full committees around sustainability and help push change. But you also see a lot of innovation at private schools, where individual donors can fund projects and the most adventurous work happens," said Bry Sarte of Sherwood Engineers and author of the recent book *Sustainable Infrastructure: The Guide to Green Engineering and Design*. Whether their green elements are overt—a prominent cistern, a solar array, even wind turbines—or concealed within the design, these new projects are interesting both for their architectural qualities and for their technical achievements.

The sustainable imperative has pushed architects to leverage the natural elements in increasingly sophisticated ways. Along Ocean Avenue in San Francisco, where a break in the hills channels coastal breezes, Pfau Long Architecture has designed one of the largest new buildings to be naturally ventilated. The three-story, 102,000-square-foot Multi-Use Building for the City College of San Francisco,

finished last August, has a row of 10-foot-high wind scoop/skylights on the roof. Combined with mechanically controlled louvers, they draw air through the building and moderate the temperature. "We're using the building as an HVAC system instead of buying a separate HVAC system," said principal Peter Pfau. A central atrium, naturally lit by these wind scoops, supports both the design's sustainable mission as well as its social agenda: The bright gathering space and walkways provide opportunities for interaction within a building that is double-loaded with classrooms.

Further south, in the Los Angeles area, CO Architects is also taking advantage of a windy site in their design for a San Pedro high school, currently under construction and scheduled to be completed in March 2012. It is using solar panels to reach net-zero energy but also expects to get 30 percent of its electricity from 36 wind turbines, nine of which will be located in an island smack in the middle of the school drop-off area. The turbines, with vertical blades, can be packed more closely together than the windmill type. "They'll be the first things you'll see—they'll be constantly in motion so you'll know that we're generating our own power," said architect Jorge de la Cal. "I think they'll be the



ENVIRONMENTAL STUDIES

BENJAMIN BENSCHNEIDER PHOTOGRAPHY

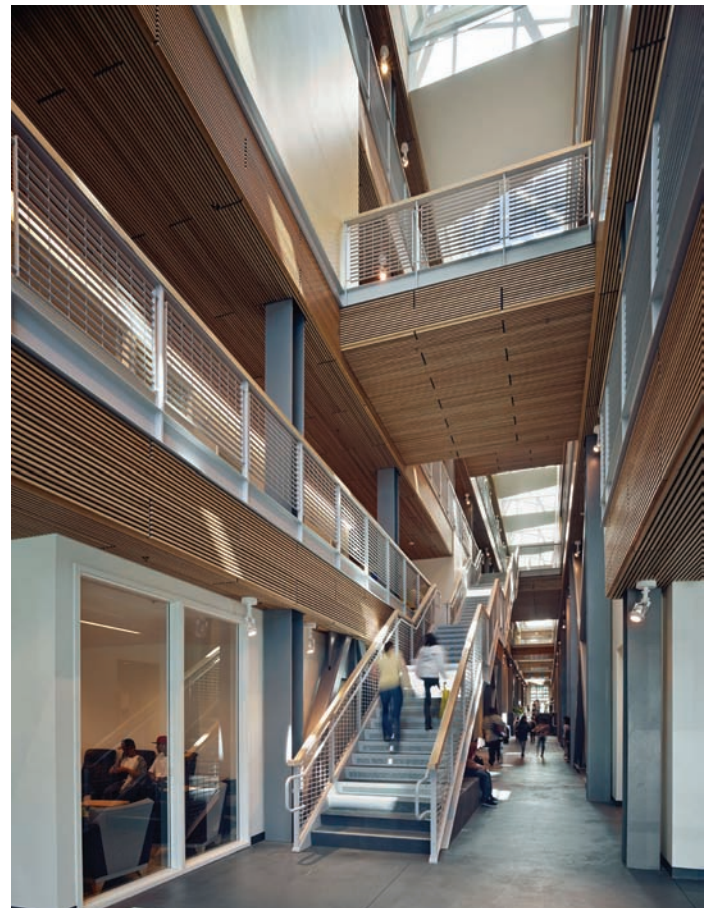
Opposite page: KMD's Bertschi School has a flowing "river" under the floor of its science classroom; **This page, clockwise, from top left:** Bertschi School's living wall; Bertschi's contemporary exterior additions; the central atrium of Pfau Long's Multi-Use Building for the City College of San Francisco opens up the three story space; City College's layered facade; City College's wind scoops/skylights.

symbol of the school."

Other time-honored ideas in sustainable design are getting their 2.0 updates. Flad Architects' Teaching and Research Winery and August A. Busch III Brewing and Food Science Laboratory on the UC Davis campus, which opened last September, has a very visible water conservation agenda, with four immense above-ground cisterns that handle all the site's irrigation and greywater uses. But the exterior of the LEED Platinum building is also worth noting: it is a custom wall assembly that is similar to EIFS [Exterior Insulation and Finish System] products, that were popular 20 years ago but became associated with spectacular building failures. The architects developed an economical solution that still places the rigid insulation on the exterior of the wall, but uses a true plaster offset from the surface for thermal bridging. "The new CALGreen code [The state's green building requirements, which went into effect this January and set mandatory targets of 20 percent less indoor water use, 50 percent reduction in landfill waste, and use of low VOC materials, among other things] will ultimately require systems that reduce thermal bridging, so we feel like we're a step ahead," said architect Stevens Williams, who is based in the firm's San Francisco office.

The K-12 education sector has an alternative to LEED called CHPS (Collaborative for High Performance Schools), started ten years ago by architects who wanted a school-specific version of LEED and the California Energy Commission. It has since expanded from California to 12 states, and now offers third-party verification—at about half the cost of LEED—in addition to self-certification. The recently completed American Canyon High School by Quattrocchi Kwok, which just wrapped up its first school year, is one of the first to be CHPS-verified. American Canyon, just south of Napa, is a new suburban community that lacked a central hub. "We knew the high school by default would be the biggest source of identity for the town, so we wanted to make sure that the architecture reflected an openness to the community," said Aaron Jobson, an architect at Quattrocchi Kwok. "All the buildings with a public function, such as the performing arts theatre, face the community with big glass lobbies."

The public high school, with 260,000 square feet of buildings over 60 acres, reduces energy use with a geothermal system under the varsity baseball field. It also uses individual heat pumps in the classrooms, which were not only more energy-efficient, but quieter than a conventional furnace and air-conditioning unit. CHPS, as does LEED for Schools, requires a certain standard for acoustic performance; both standards are "functionally equivalent," according to Jobson, who is also a LEED AP. In California, CHPS streamlines the process for obtaining





ROBERT CANFIELD; COURTESY CO ARCHITECTS



COURTESY CWA ARCHITECTS; BENNY CHAN/ GRIFFIN ENRIGHT ARCHITECTS

funds from the state's high-performance school grant program: American Canyon got an additional \$800,000 increase in its overall budget to implement sustainable features.

Of course green design is not just about; the most dynamic new architecture, but also about retrofitting and creating thoughtful additions to existing campuses. "What we really need to focus on now is how we bring up the performance of our existing facilities in terms of energy and water use," said Anisa Baldwin Metzger at the U.S. Green Building Council's Center for Green Schools, the organization behind LEED, speaking about the 133,000 existing K-12 schools nationwide.

Pasadena's private Walden School, for instance, is embarking on an ambitious plan to reach net-zero with about 30,000 square feet of solar panels, which will cover

two-thirds of their campus. The architects in charge, CWArchitects, are designing a couple of new buildings as well as a 6,000-square-foot playground that will be almost entirely shaded with arrays of solar panels.

Schools would also do well to consider the recent renovation and addition at the St. Thomas the Apostle School in Los Angeles, completed this past December. LA's Griffin Enright Architects worked within a tight infill site and modest budget, nearly doubling the space of the existing school. "We turned every constraint on the project into an architectural opportunity," said principal Margaret Griffin. The school's existing building got a simple upgrade with new windows and carpeting and a new playground in the former basement. The new building, which includes a gym/multipurpose room, library,

and science classroom, features a grand overhang. It not only creates a sheltered outdoor lunchroom and "porch" for the community, it provides much-needed shade for the school's asphalt playground, heavily used during and after class in the hot afternoons. Inexpensive materials, including corrugated steel siding, steel mesh (on the underside of the overhang), and stucco painted to look like colored panels, give the space a modern presence. "Sustainability is not an excuse to make an ugly building," said Griffin.

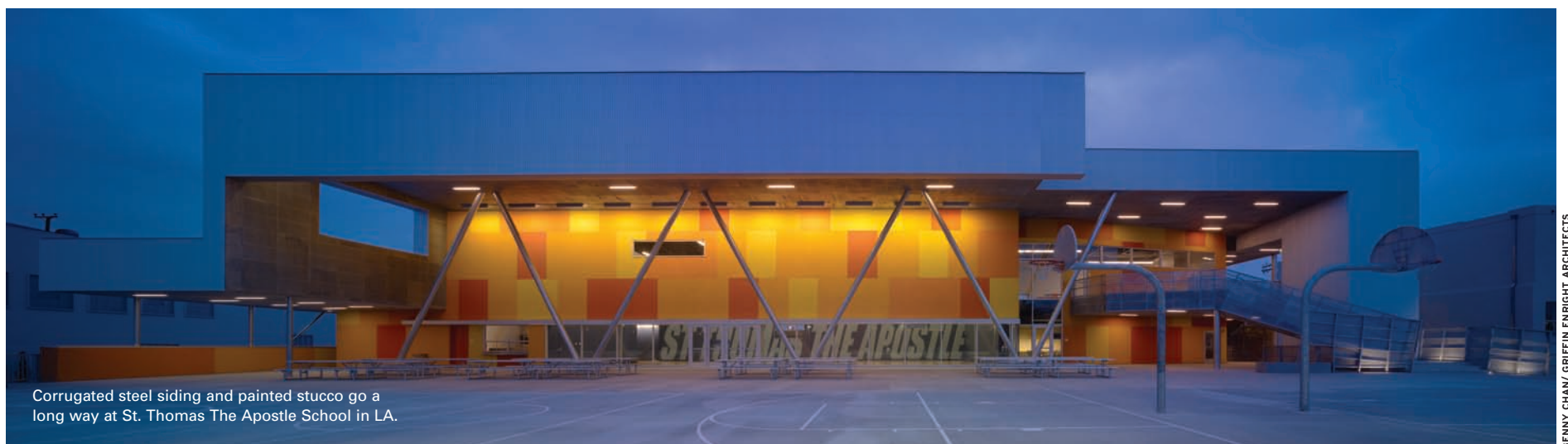
In addition to creating playgrounds that aren't asphalt frying pans, schools—like other institutions interested in sustainability—are responsible for some of the more innovative landscaping ideas. The Bertschi School has a living wall of tropical plants that absorb all the greywater produced by the building

Clockwise from top left: Flad Architects' Teaching and Research Winery; CO Architects' high performance LAUSD High School #15; Griffin Enright's St. Thomas the Apostle School's overhang; CWArchitects' Walden school will boast 30,000 square feet of solar panels.

and serve as a natural humidifier. It also features an ethnobotanical garden where students learn about plants used by Native Americans for baskets and dyeing clothes. At Studio One Eleven's New City School, a K-8 charter school in Long Beach, the increasingly popular concept of urban farming comes together with an educational mission. The one-third acre New City Farm, which began operating last spring, is designed to be a true working farm. With oversight by a professional farmer and parent volunteers, children raise fruits and vegetables that will be offered for sale in an area with limited access to fresh produce. "When we first asked kids what they would like to plant on the farm, they said 'pizza.' There's a disconnection about where food comes from," said Michael Bohn, principal at the Studio One Eleven. The design takes advantage of shipping containers from the nearby port: one has been converted into a storage shed and two others will become a farm stand and office. In its second phase, scheduled for next year, the farm will have a flower-shaped sculpture of solar panels to supply its electrical needs.

As many architects will reiterate, sustainability has always been part of the profession. But school buildings are a chance to demonstrate this in intuitive and inspiring ways that everyone—even the youngest—can grasp.

LYDIA LEE, A SAN FRANCISCO-BASED WRITER, IS AN'S WEST COAST ASSOCIATE EDITOR.



Corrugated steel siding and painted stucco go a long way at St. Thomas The Apostle School in LA.

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JULY

WEDNESDAY 6
LECTURES

Tim Culvahouse, Anna Fougerson, Walter Hood, Nicholas de Monchaux
The Useful Theory Project: A design salon
12:30 p.m.
San Francisco Planning and Urban Research Association
654 Mission St., San Francisco
www.spur.org

David Chu
Frozen Music: A Literary Exploration of California Architecture
5:30 p.m.
AIA SF
130 Sutter St., San Francisco
www.aiaf.org

THURSDAY 7
EVENTS

Blackwelder Culver City Case Study
8:30 a.m.
Blackwelder
3101 La Cienega Blvd.
Los Angeles
www.uli-la.org

What Does a City Need? Green Space/Civic Space
5:00 p.m.
San Diego Museum of Art
1450 El Prado
Balboa Park, San Diego
www.sdmart.org

COME IN! 2 Party
6:00 p.m.
Architecture and Design Museum
6032 Wilshire Blvd.
Los Angeles
www.aplusd.org

SUNDAY 10
EXHIBITION OPENING
George Herms Xenophilia (Love of the Unknown)
MOCA Pacific Design Center
8687 Melrose Ave.
Los Angeles
www.moca.org

MONDAY 11
CONVENTION
Charged2020: The Global Renewable Energy Forum
Through July 12
University of San Diego
5998 Alcala Park, San Diego
www.charged2020.com

TUESDAY 12
LECTURE
Timothy Papandreou, Nate Chanchareon, Kris Opbroek, Kit Hodge
Designing a Better Market Street
12:30 p.m.
San Francisco Planning and Urban Research Association
654 Mission St., San Francisco
www.spur.org

SYMPOSIUM
Life at the Speed of Rail: Rail Car Culture
Dana Cuff, Christopher Hawthorne, Michael Lejeune et al.
4:00 p.m.
Caltrans Headquarters
100 South Main St.
Los Angeles
www.vanalen.org

EVENT

Meet & Greet with Roger Moliere
5:30 p.m.
DLA Piper
550 South Hope St.
Los Angeles
www.uli-la.org

WEDNESDAY 13
LECTURE

John King
Cityscapes: San Francisco and Its Buildings
5:30 p.m.
AIA SF
130 Sutter St.
San Francisco
www.aiaf.org

SYMPOSIUM
Energy, Innovation, and the Future of Design
Ash Awad, Aaron Fairchild, et al.
8:00 a.m.
The Mountaineers
7700 Sand Point Way NE
Seattle, WA
www.aiaseattle.org

EVENT

Andres Power, Paolo Cosulich-Schwartz
Tour: Yerba Buena's Mobile Parklets
San Francisco Planning and Urban Research Association
Location TBA with registration
www.spur.org

THURSDAY 14
LECTURE

Richard Gleaves
Failed Public Art Projects
7:00 p.m.
San Diego Museum of Art
1450 El Prado
Balboa Park, San Diego
www.sdmart.org

SYMPOSIUM
The Metropolis of Me: New Narratives of Urban Interface
Tim Durfee, Ben Hooker
Time TBA
The Tateuchi Democracy Forum
111 North Central Ave.
Los Angeles
www.ltdesignweek.com

EVENT

Build Day With Habitat for Humanity Greater Los Angeles
8:00 a.m.
4412 West 163rd St.
Lawndale, Los Angeles
www.usgbc-la.org

FRIDAY 15
LECTURE

Peter Zellner
RE-ENVISIONING the Los Angeles Downtown Arts District & Little Tokyo Community
4:00 p.m.
Japanese American Cultural & Community Center
244 South San Pedro St.
Los Angeles
www.sciarc.edu

EVENT

ULI Young Leaders Group Deal Crawl
2:00 p.m.
David Brower Center
2150 Allston Way, Berkeley, CA
www.ulisf.org

SATURDAY 16
LECTURE

Craig Walker
Ojai: A Postcard History
1:00 p.m.
Santa Monica Public Library
601 Santa Monica Blvd.
Santa Monica
www.sahscc.org

SYMPOSIUM

Ultra Exposure
Moderated by Sylvia Lavin
Time TBD
The Tateuchi Democracy Forum
111 N. Central Ave.
Los Angeles
www.ltdesignweek.com

SUNDAY 17
EVENT

John Lautner
100th Birthday Tour
10:00 a.m.
MAK Center for Art and Architecture
835 North Kings Rd.
Los Angeles
www.makcenter.org

WITH THE KIDS

Exploring Gustav Stickley
1:00 p.m.
San Diego Museum of Art
1450 El Prado
Balboa Park
San Diego
www.sdmart.org

MONDAY 18
LECTURE

Craig Hartman, Dan Solomon
What would 100,000 people per square mile look like?
12:30 p.m.
San Francisco Planning and Urban Research Association
654 Mission St.
San Francisco
www.spur.org

TUESDAY 19
EVENT

Manufactured Landscapes
San Francisco Planning and Urban Research Association
654 Mission St.
San Francisco
www.spur.org

WEDNESDAY 20
LECTURE

Robert Swatt
Inside Out: New Modern West Coast Architecture
5:30 p.m.
AIA San Francisco
130 Sutter St., San Francisco
www.aiaf.org

THURSDAY 21
EVENTS

Modernizing Your Space: The Architect's Perspective
5:00 p.m.
Design Within Reach Studio
455 Jackson St.
San Francisco
www.aiaf.org

SATURDAY 23
FILM

Wholetrain
(Florian Gaag, 2006), 85 min.
6:30 p.m.
The Geffen Contemporary at MOCA
152 North Central Ave.
Los Angeles
www.moca.org

WEDNESDAY 27
SYMPOSIUM

What is Landscape Urbanism?
Kevin Conger, Marco Esposito, Mona El Khafif
12:30 p.m.
San Francisco Planning and Urban Research Association
654 Mission St., San Francisco
www.spur.org

THURSDAY 28
LECTURE

Aaron Rose
MOCA Art Talk: Art in the Streets
6:00 p.m.
The Geffen Contemporary at MOCA
152 North Central Ave.
Los Angeles
www.moca.org

SYMPOSIUM

Building Oakland
Eric Angstadt, Iris Starr
12:30 p.m.
San Francisco Planning and Urban Research Association
654 Mission St.
San Francisco
www.spur.org

FRIDAY 29
EXHIBITION OPENING
Jason Payne/Hirsuta Rawhide
SCI-Arc Gallery
960 East 3rd St., Los Angeles
www.sciarc.edu

AUGUST

MONDAY 1
SYMPOSIUM

San Francisco's Transportation Plan
Tilly Chang, Zabe Bent
12:30 p.m.
San Francisco Planning and Urban Research Association
654 Mission St.
San Francisco
www.spur.org

TUESDAY 2

EXHIBITION OPENING
Community-designed Yerba Buena
6:00 p.m.
SPUR Urban Center Gallery
654 Mission St., San Francisco
www.spur.org

SUNDAY 7
EVENT

Architectural Tour of the Asian Art Museum
12:00 p.m.
Asian Art Museum
200 Larkin St., San Francisco
www.asianart.org

THURSDAY 11
EVENTS

What Does A City Need? Design and Planning
5:00 p.m.
San Diego Museum of Art
1450 El Prado
Balboa Park, San Diego
www.sdmart.org

MONDAY 15
SYMPOSIUM

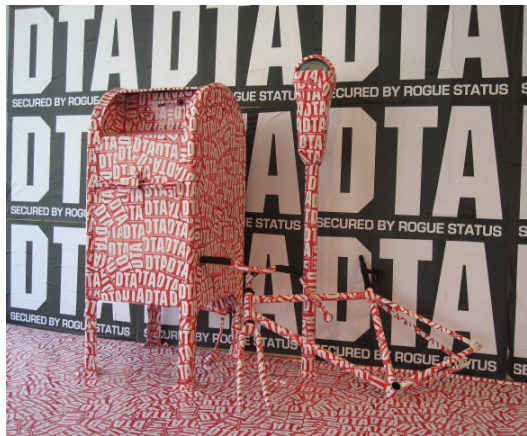
Picturing West Coast Density
Mike Corl, Roger Gula, Eric Naslund
12:30 p.m.
San Francisco Planning and Urban Research Association
654 Mission St., San Francisco
www.spur.org



LIGHT PAVILION BY LEBBEUS WOODS AND CHRISTOPH A. KUMPUSCH: CONSTRUCTION DRAWINGS & IN-PROCESS PHOTOGRAPHS AT THE MACKEY GARAGE TOP

MAK Center at the Schindler House
835 North Kings Road
West Hollywood
Through August 6

The Light Pavilion by Lebbeus Woods and Christoph a. Kumpusch was created for Steven Holl's Sliced Porosity Block project now under construction in Chengdu, China, and will be Lebbeus Woods' first built work of architecture. A physical intervention into Holl's rectilinear structure, the pavilion consists of a series of columns and stairs that are illuminated from within and change color, and the luminous effect will be amplified by the pavilion's mirrored interior walls. The MAK exhibition includes construction drawings and process photographs of the installation, as well as conceptual renderings of this project, above, and other work of Woods and Kumpusch.



COME IN! 2: SURF.SKATE.BIKE.

Architecture and Design Museum
6032 Wilshire Boulevard
Los Angeles
Through July 24

Surfing, skating and biking are components of classic Los Angeles culture, and Come In! 2, the second annual designer takeover of the Architecture and Design Museum, pays homage to just that. The exhibition invites the city's young talent to invade the museum's galleries, offices, storage closets and bathrooms and create installations based on this year's quintessentially Los Angeles themes. Among installations by budding architects, clothing designers, and illustrators, featured projects include character sketches by Insight's Eric McHenry, works by graphic designer Ashkahn Shahparnia, Electroland, a duo known for their high-tech art projects, and tagged streetscapes, above, by DTA Posse. The exhibition, which opened in June as part of the city's first ever design festival, will be celebrated with a multi-media party at the museum on July 7.

SAVING DIFFERENCE

Preservation on the Edge
California Preservation Conference
May 15-18, Santa Monica



The iconic Self Help Graphics in East Los Angeles.

EDGAR GARCIA

“Preservation on the Edge,” organized by the California Preservation Foundation (CPF) was an apt theme for the recent California Preservation Conference held in Santa Monica. But perhaps not for the reasons the organizers intended. Certain members of the preservation community are in expansionist mode—eager to make preservation about not just bricks and mortar; and not just from Eurocentric perspectives, but also South American and Afro-American.

Last year Stephanie Meeks was named the new Executive Director of the National Trust for Historic Preservation, an organization that for most of its existence has focused on saving landmarks primarily of architectural significance and secondarily of cultural relevance. She was the former Executive Director of The Nature Conservancy and Counterpart International. If her comments at the opening session of the conference are any indication, she aims to dramatically alter the course of the preservation movement, in ways that may reinvigorate and broaden it. She understands that for preservation to be relevant to most Americans in the 21st century it will have to take on more than aesthetics and architectural objects and also incorporate the political and cultural life of non-whites and other minorities.

Meeks began her talk by focusing on the dramatic demographic shifts taking place in the United States. Within a few years we will be a minority majority nation. (Of course as South Africa showed us that doesn’t mean that the dominant

culture won’t run things for a while longer...) But Meeks feels the future of preservation will rely on its ability to reach out to a more diverse and multi-ethnic population

“Our movement does not reflect a multi-ethnic reality,” she said. One look at the conference audience confirmed that assertion, although in that regard preservationists are not alone in the architecture and design communities.

Meeks laid out five pathways for achieving a more diverse preservation community, beginning with diversifying the Trust itself. She spoke about minority community landmarks, specifically mentioning the Wyvernwood apartment project in Boyle Heights. Here, preservationists and community activists came together to protect a 70-year-old, privately-owned moderate income complex in a largely Hispanic neighborhood. She also mentioned the LGBT (Lesbian Gay Bisexual Transgender) community; in subsequent presentations, a number of gay and lesbian taverns were mentioned as historic sites as were the Self Help Graphics & Art building and the Maravilla handball courts in largely Hispanic East Los Angeles. The National Trust has already instituted Partners in The Field Grants and Diversity Scholarships to support this move towards diversity, but cultural inclusiveness can lead to some difficult questions.

At one CPF panel entitled “What is Significant? A Broader Definition for Preservation Criteria,” panelists brought up preservation’s previous focus on architecture and aesthetics.

They seemed to criticize this “fixation” on buildings with the suggestion that it was time to move on. Solutions for doing so were a little weak, but included tours, online sites, and oral histories. However, are those ideas strong enough to generate the economic activity needed to help preserve or adapt landmarks? Already, there are not enough economic uses for the thousands of empty railroad stations and movie theaters across the country. How are those buildings going to be saved that stand outside the standard sense of historic or beyond the comfort zone of elites who have largely defined the preservation movement up until now? Will the physical presence of landmarks cease to be important at all once everything is recorded digitally?

In the recent past, the main tool for saving historically significant sites has been through legislation at the local, state, and national levels. The Secretary of Interior Standards offers a lot of definition for what a historic site is and how it can be preserved. In California, CEQA defines a process for incorporating a historic site’s values into development. (Of course that probably results in litigation every time someone doesn’t like the findings) But the question remains: Should we begin to broaden our definition of historic preservation to be more inclusive of our changing population, and how do we codify it?

The desire for preservation can be a fear reaction to a culture that is changing too rapidly. Can it learn to embrace **continued on page 18**

VIVA LA REVOLUCION

Architecture of Revolution: Episodes in the History of Modern Mexico
Luis E. Carranza
University of Texas Press, \$60

What happens after a revolution? The recent uprisings and popular revolts in the Middle East have replayed a story that defined the development of Mexico and the former Soviet Union—the first two countries that underwent popular, socialist uprisings during the first decades of the twentieth century. As these decades-long histories attest, the battle for economic and political stability as well as social equity really begins with the end of armed struggle. *Architecture as Revolution: Episodes in the History of Modern Mexico* by architectural historian Luis E. Carranza weaves together five parallel stories around the complicated emergence of Mexican Post-Revolutionary political and cultural identity and its relationship to architecture.

Written as part of Carranza’s dissertation in Architectural History and Theory at Harvard, *Architecture as Revolution* explores specific

examples of Mexico’s architectural production from 1921 to 1938, beginning just after the end of the Mexican Revolution and ending with the completion of the Monument to the Revolution 17 years later. Carranza purposefully encapsulates an extraordinary era of cultural, political, and social effervescence, when Mexico was in the grip of an optimistic and productive reconstruction both of its physical infrastructure—devastated after 11 years of armed upheaval—and of its modern national identity.

Given the importance of the period to the current state of Mexico’s politics and social identity, analysis and deconstruction of the Post-Revolution is fascinating reading for historians in all fields. *Architecture as Revolution* threads its way along a well-studied path but adds something new: an extraordinarily detailed analysis of the relationship between literary, philosophical

and theoretical ideas and how they impact the development of architecture and design. Analysis of buildings is interwoven with close readings of the sometimes very eccentric texts and ideas of the main protagonists of Post-Revolutionary leaders. As Carranza explains in the introduction, *Architecture as Revolution* is not a “teleological history” searching for origins and final causes through stylistic continuity but rather a genealogical analysis that presents five “episodes,” as he calls them, “intended to ‘collide’ with each other to present a fuller and more dialectical vision of the history of Mexican modernism.”

Each of the book’s five chapters can be read independently, and while there are overlaps among the theories, issues, and characters that appear in each, it is part of the author’s structure to maintain a multi-voiced narrative, discontinuous and pluralistic. Chapter 1 looks at the building of the Secretaría de Educación Pública, which is seen as a representative architectural example for an emerging Mexican identity. Chapter 2 explores the influence of the avant-garde movement known as *Estridentismo* (Stridentism), which was inspired by Dadaism, **continued on page 18**



Oliverio Martínez’ Monument to the Revolution (1938).

LUIS E. CARRANZA

THE ARCHITECT'S NEWSPAPER JULY 6, 2011



SAVING DIFFERENCE continued from page 18 the confrontational instead? What about the Chicago location where the Black Panther Party organizer Fred Hampton was murdered by the police? Or the Delano fields where Cesar Chavez organized? Once we acknowledge that we have to redefine what constitutes a historic landmark, then we will need to figure out how we will handle the landmark itself. And this may have more to do with economics than preservation. When people desperately need homes, is saving an unstable structure even viable?

What is so powerful—and hopeful—about Meeks and her leadership is that she is aware of how preserving the past involves both political and economic futures.



Above: Another East LA Icon, the Maravilla Handball Courts.

And as Rem Koolhaas has pointed out, architecture is fundamentally about the future. How much of the past do we need as we look forward?

What remains unknown is the sacrifice. Which places are going to be more important than others when we are no longer a majority Caucasian nation and when we start looking at our economic, political, and cultural history from a broader perspective? Only one thing is clear, we won't be able to save it all.

KENNETH CALDWELL IS A SAN FRANCISCO-BASED WRITER.

VIVA LA REVOLUCION continued from page 18 Futurism, and Cubism, and held a particular fascination with the image of the contemporary, industrialized city as the locus of social, economic, and cultural change. In Chapter 3, Carranza returns to a single structure, this time the Mexican Pavilion at the 1929 Ibero-American Exposition in Seville—a frothy neo-Mayan fantasy that sought to establish Mexico's Pre-Columbian past as the source of a new progressive modernity. Functionalist Modernism emerges in Chapter 4 through the ambivalent figure of famed architect and artist Juan O'Gorman. This revisionist chapter proposes that it was the influence of the Mexican cement industries that promoted an ultimately successful image of beautified Modernist architecture, instead of O'Gorman's utopian and progressive social theories which ultimately rejected the aesthetization of Modernism and its use towards upper-class building types. Finally, Chapter 5, entitled "Monumentalizing the Revolution," addresses the institutionalization of a system of government that returned, for all intents and purposes, to pre-Revolution rule by a single hegemony, this time held by a political party and a growing bureaucracy rather than by a dictator and his complicit, semi-

aristocratic oligarchy.

A more careful look at one of these chapters exposes Carranza's methodological structure and his privileging of secondary readings over social and political history, while also showing the shortcomings of such an approach. Chapter 1 centers on the controversial figure of José Vasconcelos, the first Minister of Public Education under the Post-Revolutionary government, who commissioned and, as Carranza implies, was the covert designer of the Secretaría de Educación Pública headquarters that he oversaw from 1921 to 1924 during a short but extraordinarily influential three-year mandate. Vasconcelos is credited with shaping the building infrastructure as well as the theoretical foundations of the entire education program going forward—far beyond his years in office. He was also key to the development of a new nationalist identity based on embracing an emergent ethnicity created from the miscegenation of Mexico's native people's with the Spanish colonizers. According to Vasconcelos, Post-Revolutionary Mexico could finally break with centuries of colonialist subjugation of native cultures and be the proud result of the marriage between two races. Latin America's mixed race and original culture represented for Vasconcelos a new stage in evolution towards liberation

from the exhaustion of decadent European values and the exploitation of North American utilitarian capitalism.

This is heady and specialized stuff that requires close attention to the text. But it is in resolving specific questions such as these that one misses a more detailed social and political history, accessed through first-hand accounts and other historical resources, instead of the theoretical readings that dominate the study. Such inclusions would add nuance and texture to each chapter and illuminate more specifically the relationship between theory and practice in the physical construction of Post-Revolutionary architecture in Mexico.

Nevertheless, *Architecture as Revolution* is an important study. It utilizes the sieve of architecture to offer an insightful deconstruction of the historical emergence of Mexico's identity and its Revolutionary myths. It addresses the internal struggles of its protagonists to create a cultural program as emancipator and impetus for change. And finally, through architecture it narrates the forlorn abandonment of the nation's ideals in exchange for political stability and the promise of industrialized progress.

LUCÍA SANROMÁN IS AN ART HISTORIAN AND INDEPENDENT CURATOR OF CONTEMPORARY ART AND ARCHITECTURE.

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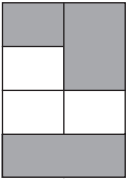
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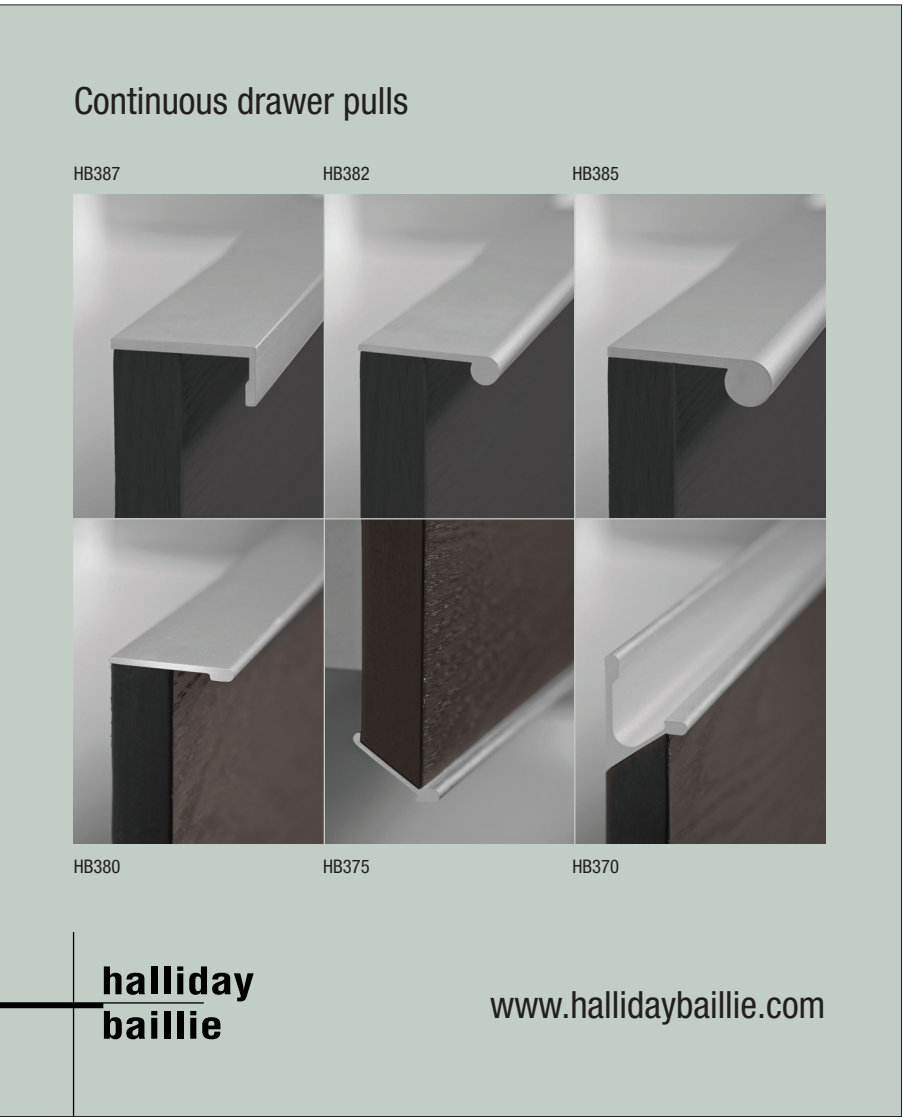
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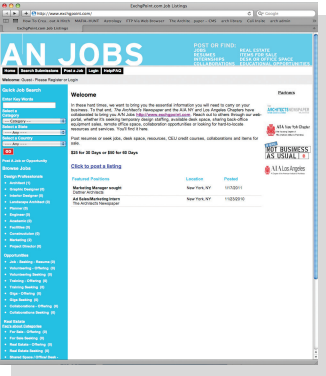
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TOM BONNER; MICHAEL MALTZAN ARCHITECTURE

MEP MAN

John Gautrey is a partner and principal at IBE Consulting Engineers, who have worked with many of the west coast's—and the world's—top architects, including Gehry Partners, Morphosis, Hodgetts + Fung, Michael Maltzan, Daly Genik, Randall Stout, Tighe Architects, Rios Clementi Hale, Richard Meier, and Coop Himmelb(l)au, among many others. AN's Sam Lubell sat down with Gautrey to discuss MEP, sustainability, and the future of construction.

The Architect's Newspaper: You seem to be the architect's choice for MEP (mechanical, engineering, plumbing) on the west coast. How did you develop such a list of architects to collaborate with? What are you doing right?

John Gautrey: I think some of it is historical. Alan [Locke, the company founder] and I have been in LA for 25 years. I was trained at Arup and learned that engineering is there to facilitate the architect's vision. We wanted to get back to those roots. We're there to help them in any way we can to achieve their architecture. It's not about imposing on it but helping shape it from an engineering perspective to make it better. You never get the perfect solution, but we can investigate it until we see that it will work. Anything is possible if you want to pay for it—not in terms of fees, but in terms of construction costs.

With sustainability being such a priority, MEP has all of a sudden become sexy. What are some of the innovations in MEP that get

you the most excited?

The buzz seems to be about stacked devices, radiant systems, and chilled beams—things that are hydronic based not air based. The tradition has been to blow a lot of air at things, but to use water rather than air is a lot more efficient. You have less big things running around the building—big ducts and big fans. The challenge, as always, is that it's new. It's not usually a challenge with the architects, but the owners. Sometimes they're reticent to do something new. The responsibility is on us to explain the pros and cons. There are people out there that are prepared to take that leap. There are people out there who want to take the leap not to follow some proscribed system.

What is the biggest mistake people are still making with regards to MEP? How can you change it? LEED—anybody can walk down a checklist and include this and that. But if it makes no sense for the building, does that make the

building more sustainable? No. For us, sustainability is doing the right thing for the owner of the building and for the environment the building is in. Following a prescribed checklist doesn't necessarily lead to that. Still, LEED is fantastic in creating awareness about what sustainability is. It's phenomenal what the USGBC has accomplished. When I talked about sustainability ten or twelve years ago, people were laughing me out of the room.

How do you see things changing in MEP in the next few years?

The rest of the world is getting rid of air conditioning completely. Just open the window. Wear a t-shirt. You have the ability to control your own environment. You get used to it. I never had air conditioning in a building until I moved to the U.S. Ultimately, I don't think you'll have a choice.

What are the future alternative energy sources?

You need to implement the right systems for the right locale and not just force something on it. Geothermal, while great, is a difficult one because it's very climate driven. And there's an assumption that PV panels are great, but I think a lot of people implement them just to say "I'm green." I don't think you should look at sustainability like that. Is it right for the building? Is it sustainable to put materials into a building even if they don't achieve anything?

Solar hot water is underutilized. It's 100 percent efficient. PV, on the other hand, is 14 percent efficient. We're going to realize that we've got to invest in making PVs better, and they're going to get better all the time. Wind is great in the right location. We're looking at wind power for High School 15 in Los Angeles with CO Architects. It's a perfect site for wind in San Pedro. It's got a constant nine mile per hour wind. You need a big site as well because of safety concerns.

What about self-generation?

Carbon neutrality is the next thing we're all going to get into. That comes down to regulation, which is very hard to change. So initially it's going to have to be building by building. To make any building energy efficient, you need to start with the building form. If you're not prepared to do that, you're not going to make an energy efficient building.

Let's talk more about that. How can engineering change architecture?

We can all throw energy at a building to make it more efficient. But to maximize it, the form and materials and site have to be taken into account. Then you

look at your systems. Lighting, mechanical, how the building works, how you layer the building. Can you organize your building to allow the transitory spaces, which you're not in for very long, to be at the perimeter? Can you create buffer zones? You can start letting the internal layout inform your energy in the building. With the Morphosis Federal building in San Francisco [IBE did the feasibility study], the air conditioning is in the middle and the outside is naturally ventilated. The ventilation informs the design of the building.

What is the biggest mistake architects make?

Not involving us early enough. By the time we're involved it's too late to inform how the building is going to be set up. By the time you've got an architectural concept and the others have signed off on the site, there's not a lot you can do. Maybe you can add some shading devices. But if we had been there earlier we could say you should have turned it like this or we could get more daylight inside the building. We like to be there on day one. I think most of the architects we work with appreciate that.

What upcoming projects are you excited about?

Personally, I like doing museums. I'm very excited that BAM (The Berkeley Art Museum) came back, even as a different design. They're using the print works [building] now: changing it and adding to it. That presents a whole new set of challenges. Trying to control a museum environment within an existing building is tough. I'm also excited about Michael Maltzan's performing arts center for San Francisco State. No two planes run in the same direction. To understand the balconies and shapes, you can't figure it out from a 2D plan. You don't have a choice but to work in 3D.

I like to be challenged by my architects. I need someone to question what I'm doing. It makes it more interesting. I get bored if there's a simple solution right away. Ultimately, it should be a solution that you implement with the architect. I would have loved to have finished the BAM project with Toyo Ito. That was the most fun I've had in a long time. It was so intricate that just to route a duct took a long time to figure out.

Is there sometimes tension between you and your architects?

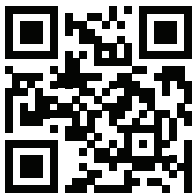
Sometimes you can't avoid it. You just need to be willing to be involved and be available to discuss issues. If you communicate bad news it keeps things smooth. Communication is king.

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